

RADIO IN DEPTH

ISSUE 16

OCTOBER, 1975



"TO ME HE WILL ALWAYS BE——CAPTAIN MIDNIGHT !!!!!" from CAPTAIN MIDNIGHT #1

RADIO IN DEPTH

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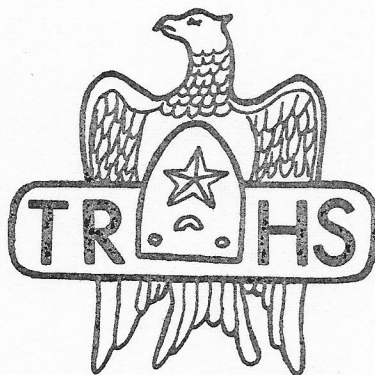
P. O. Box 5184

College Station, Texas 77844

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RADIO IN DEPTH is the offical publication of the Texas Radio Historical Society !



THE RADIO IN DEPTH COVERS-WHY?

The readers of RADIO IN DEPTH have probably wonder why some of the covers are ever picked. The truth is that the covers are not really picked, but happen. That is why they vary as much as they do. We have tried about everything at least once and it looks as if the future hold the same. But please remember, that you can't tell an issue of RADIO IN DEPTH by it's cover.

Since photographs cost, and RADIO IN DEPTH is deep, deep in the red, there may or may not be more than one photograph cover during the up coming year, but if you have an idea for a cover—please—let us know. We put a lot of work on the contents of RADIO IN DEPTH not to want the best cover we can have.

This cover is an impression of Captain Midnight given by the first episode of the RADIO program while it was recently being recorded for the Texas Radio Historical Society's collection.

A FEW FACTS ABOUT THE CAPTAIN MIDNIGHT PROGRAM:

CAPTAIN MIDNIGHT opened with:

SOUND: GONG TOLLING MIDNIGHT; AIRPLANE SWOOPING DOWN

ANNOUNCER: Cap.....tain.....Mid.....night!

Captain Midnight was played by Ed Prentiss, Bill Bouchee, Paul Barnes. Joyce Ryan was played by Angeline Orr and Marilou Neumayer. Chuck Ramsey was played by Bill Rose, Jack Bivens, and Johnny Coons. Ichabod (Ichy) Mudd was played by Hugh Studebaker, Art Hern, and Sherman Marks. Ivan Shark was played by Boris Aplon and Ivan's daughter, Fury, was played by both Rene Rodier and Sharon Grainger. Gardo was played by Earl George. Dr. Glazer was played by Maurice Copeland. SS-11 was played by Olan Soule. The announcers were Pierre Andre and Don Gordon. The directors were Kirby Hawkes and Russell Young.

Our files on MAPTAIN MIDNIGHT are thin and need to be fed in the worst way. If you have any additional information about the program [general facts, articles, notes, logs, listings from your catalogue, etc] please send us a copy.

Send your information to:

The Texas Radio Historical Society

P. O. Box 5184

College Station, Texas 77844

RADIO IN BRIEF

"THIS PROGRAM IS PRODUCED AND TRANSCRIBED IN HOLLYWOOD":

On October 16, 1946 at 10:00PM EST over ABC, the first transcribed BING CROSBY SHOW was heard. It was not the first transcribed RADIO show, but it was the one RADIO show that can be credited with leading to the downfall of live performances by broadcasting.

There were over 25,000,000 listeners to the broadcast sponsored by Philco. Bing Crosby's contract provided that if his Hooper ratings should drop below 12 for four consecutive weeks he would have to go back to doing the show live. But by placing 4th for the first week against some of the best programs in the history of RADIO, there seemed little chance that the BING CROSBY SHOW would ever be heard live again.

The second week the show had only 19,000,000 listeners. The third week the number of listeners had dropped to 16,000,000 listeners. The fourth week the number of listeners had dropped to 13,000,000 listeners and his rating was at the lower limit—12.2. Then 16,000,000 listeners listened to the fifth week and Bing took heart.

Before the November 20 show went on the air Bing had learned from Philco that they did not care what his ratings were. After each broadcast Philco dealers in the areas where the BING CROSBY SHOW was carried had sold out of the models he had plugged. At once Philco bought the full 211 stations of the ABC network and 100 of the other three network's stations, and went looking for more to buy time for the show on. In short, while business was good the \$35,000 per week investment Philco was making in Bing's show was well worth it no matter what the ratings or why they had dropped.

Other would-be transcribers might have taken one good look at Bing's drop in ratings and had given up all hope of ever going to transcriptions, if it had not been for a special Hooper survey. Hooper had to know the reason the ratings dropped. Was it because the programs had been transcribed? Only 5% said "Yes." The rest of the listeners poled said it was because of the quality of the shows themselves. Come to find out, the first four programs were made in the same week and in a big hurry. The fifth week was done with a little more care. All was lost. Everybody seemed to want their shows transcribed ahead of time. By transcribing the censors, producers, and sponsors could prevent Panic Broadcasts [see RADIO IN DEPTH: Issue 3, page 20; Issue 4, page 23; and Issue 15, page 1] or the May West type of sex [see RADIO IN DEPTH, Issue 15, page 1]. Many performers felt they could look better with less work. The end of the live performance would take a while in coming, but it was in sight.

A VERY THIN DEAD MAN COMES TO LIFE ON RADIO:

In the original story by Dashiell Hammett called "The Thin Man," the Thin Man is not Nick Charles, but a nonexistent corpse. Then the movie billing came along and Nick and Nora Charles became "Mr. and Mrs. Thin Man." So it was only natural that when Nick and Nora went on RADIO in the Fall of '41 that the show be called "THIN MAN."

William N. Robson, director for the advertising agency of Lennen & Mitchell, learned that MGM had overlooked the RADIO rights when they brought the story from Hammett. Robson at once jumped at the chance and hired Hammett, an ex-Pinkerton detective whose hobby was salving the crimes he heard about from the

newspapers, to write a series of RADIO scripts called the THIN MAN. How many scripts that were written by Hammett and how many were written by Milton Lewis, Eugene Wang, and Robert Newman is still being contested by researchers.

The first show was on Wednesday, July 9, 1941 at 8:00 PM EDT and was called "The Blond in the Bedroom". When the listeners heard the following they knew they were in for a good and saucy time:

NORA: You made a very pretty picture, when I came in that door...

NICK: What do you mean?

NORA: A bottle of Scotch in one hand, a pretty blonde in the other...I'll bet that's the way you always dreamed of dying...

To add a little sauce to an already spicy program, each show ended in bed where the Charles would talk over the solution to the mystery. No wonder one of the program's censors discovered he had a bad heart before the program was one year old. But the audience love to listen to Nick and Nora face life [their fictional life] head on, so the THIN MAN was on the air for years.

The first Nick Charles was a 33-year-old veteran of the "soap operas", Lester Damon. He was followed through the years by Les Tremayne, Joseph Curtin [of Jerry North fame], and David Gothard. Nora Charles was first and last the Broadway star, Claudia Morgan. Ebenezer Williams, Sheriff of Crabtree County was none other than Parker Fennelly. The announcer was Ron Rawson. The producer-director was Himan Brown. As far as we know, once Robson made the deal with Hammett he dropped out of the picture, never to have anything else to do with the RADIO version of the THIN MAN.

RADIO IN DEPTH'S "COURAGEOUS EDUCATOR" AWARD:

Our hats go off to the University of Chicago, who, fifteen years before men like Wolfgang Rindler and Jason Ellis took the sting out of the explanation, tried to explain Einstein's Special Theory of Relativity in thirty minutes of RADIO time to the average American. THE HUMAN ADVENTURE of September 19, 1945 was heard over Mutual at 10:00 PM EWT. That program was on Einstein's theory.

It was not the first time anyone had tried to explain Relativity on the air. Men like Sir Arthur Eddington and Sir James Jeans had tried and failed. Even the University of Chicago had tried without success. But this time they were out for blood.

Colonel Stoopnagle (Frederick Taylor) played the part of a know-nothing layman. Clifton Fadiman played the part of a know-everything expert. The ground rules were that everytime Fadiman got ahead of the Colonel, the Colonel could signal the orchestra to play. Most of the program was in the hands of the orchestra.

Even without mathematics relativity was a hard subject to put over at the time they were trying. Using sound effects they sent the Colonel by rocket ship to a star. When he looked back to Earth with a telescope he saw the battle of Waterloo. Explained Fadiman, "It took the light rays from Napoleon's battle almost 200 light years to travel from earth....Things can't be observed to happen simultaneously in space..." Then the Colonel was brought back to Earth and put aboard a ship at sea. Of course he could not tell he was moving without something to be moving relative to. Fadiman explained, "Everything in the universe is moving all the time. The motion of a single object cannot be measured...except as it moves in relation to another....Relative is the key word...."

To explain the 4th dimension, Fadiman said, "Motion and the passage of light take time, [therefore] time is a dimension of measurement itself." When Fadiman made that statement some "relativist" shuttered, because, of course, time can be measured by a ruler in inches or meters, just as length, width, and depth can be measured in inches or meters.

Fighting against the confusion that had been caused by the first atomic bomb ever dropped, August 6, 1945, just one month and two weeks before the HUMAN ADVENTURE program, the listeners listened to Fadiman's closing remarks: "Before Einstein, there was one essential error in the logic of physics-it considered the scientific observer stationed...on earth as the center of all things, and his observations of the laws of nature, the correct ones. The Einstein Theory made the laws of nature equally valid for all observers."

When it was all over the only thing for sure was that the listener was for equality and the quick end of the Second World War. At least the producers of THE HUMAN ADVENTURE had given it their best, and if their efforts had failed it only meant that the Theory of Relativity took a little getting use to.

A RADIO SHOW GIVES BIRTH:

Believe it or not, there was a time when for a situation comedy to give birth to a situation comedy was unheard of. But then, on August 31, 1941, the days of the "Eden of Situation Comedy" was over and gone, and broadcasting tasted of the knowledge of good and evil program creation. In short, FIBBER MCGEE & MOLLY, one of RADIO's number one shows, gave birth to THE GREAT GILDERSLEEVE.

Hal Peary was the reason for this new type of the birth of a RADIO program. Hal Peary [Harrold José Pereira de Faria] weighed about 200 pounds and had a small black mustache when he joined the NBC National Players and worked on some of Carlton E. Morse's early programs [see RADIO IN DEPTH, Issue 1, page 7]. Before he joined NBC RADIO Hal had been of all things, a singer.

Sometime during 1936 Peary played the Great Gildersleeve for the first time, and Fibber liked the cheater. Hal continued to play other parts on FIBBER MCGEE & MOLLY, but as time went on he played Gildy more and more. After the FIBBER MCGEE & MOLLY SHOW moved from Chicago to California, January 31, 1935 [see RADIO IN DEPTH, Issue 11, page 8] the Gildersleeve part grew and grew until, in 1941, the Kraft Cheese Company gambled and created THE GREAT GILDERSLEEVE SHOW, on NBC, Sundays, 6:30 PM EWT] and the die was cast. From then on when a character in a situation comedy became a favorite of the listeners the character stood a good chance of becoming the main character in a new show. But few if any succeeded like the first, THE GREAT GILDERSLEEVE. It was a hit.

Within two years THE GREAT GILDERSLEEVE had moved into the top fifteen programs on RADIO and stayed high in the ratings for years to come. Late in the history of the program Hal Peary was replaced by Willard Waterman. Hal went on to do the HAL PEARY SHOW in which he played Honest Harold, a RADIO commentator with Gloria Holliday playing his girl friend, Gloria.

Leroy Forrester, Gildy's nephew, was always played by Walter Tetley, but Leroy's older sister, Marjorie was played by both Lurene Tuttle and Marylee Robb. Judge Hooker was played by Earle Ross. Birdie Lee Coggins, Gildy's maid, was played by Lillian Randolph. One of the most important characters, Peavy, the druggist, was played by Richard Legrand. Oliver Honeywell was played by Hans Conried one of RADIO's greatest performers. Floyd, the barber, was played by Arthur Q. Bryan. Adeline Fairchild was played by Una Merkel.

Once, when Gildy was thinking about marrying the Widow Leila Ransom [played by Shirley Mitchell], the Pacific Palisades Woman's Club picked NBC with signs reading: GILDY, DON'T MARRY LEILA RANSOME. He didn't.

Craig Bullard was played by Tommy Bernard. Bronco was played by Dick Crenna. And, of course, Fibber was played by Jim Jordan and Molly was played by Marion Jordan.

THE BLUE PHANTOM MURDERS—AN
"I LOVE A MYSTERY" SCRIPT BY
CARLTON E. MORSE (1950)

EPISODE 4

MUTUAL

"I LOVE A MYSTERY"

STORY NO. X - EPISODE NO. 4

"THE BLUE PHANTOM MURDERS"

JUNE 7, 1950

WEDNESDAY

SOUND: (TRAIN AND WHISTLE)

ANNCR: The Mutual Broadcasting System presents "I LOVE A
MYSTERY".

SOUND: (TRAIN AND WHISTLE)

(MUSIC:.....ORGAN..."VALSE TRISTE")

SOUND: (SIREN...SCREECH OF BRAKES)

ANNCR: A new Carlton Morse Adventure Thriller!.....
"The Blue Phantom Murders".

SOUND: (CLOCK STRIKES NINE)

ANNCR: Nine o'clock in the morning aboard the power yacht Blue Phantom, somewhere in the South Atlantic ocean. In the twelfth day at sea, on what started out as a deep-sea scientific expedition, two deaths have taken place aboard the big power yacht, owned and captained by the eccentric millionaire, Arnold Foster. Here is the list of those who began the cruise: Captain Foster; his young wife, Ruth Foster; Dr. Ezra Parks, scientist; Dr. Davids, ship's doctor; Swenson, the engineer; Charley and Pete, two able seamen; Gordon, cabin steward; and the Three Comrades, Jack Packard, Doc Long and Reggie York. And now, two men are dead, Gordon, the steward, and Pete, one of the seamen. The steward died last night and after a meager autopsy, Dr. Davids announced the man had died of snake poisoning, and although the craft was turned inside out without any sign of reptiles, Dr. Davids stuck to his conclusions. Pete died this morning, two hours ago. Jack, Doc and Reggie heard a noise outside their cabin door and found Pete sprawled there. At the moment, Dr. Davids and Dr. Parks are in the medical ward performing an autopsy on the body of Pete. The Three Comrades and Captain Arnold Foster are in the main lounge...

JACK: (COMING TO MIKE) Captain Foster, what's going on here...I asked that everybody aboard ship assemble here in the lounge and no one's shown up but you.

FOSTER: (SNICKERS) Mutiny, eh, Packard...Mutiny...

JACK: No, of course it's not mutiny...You're captain of this ship and the only one invested with authority...Nevertheless, I asked permission to summon everyone and you said yes.

FOSTER: (SNICKERS) And nobody came...

JACK: Well, what I want to know is why not, and if you'll give me permission to send Doc and Reggie here to round them up?

DOC: Now you're a-talkin', son...And me and Reggie's just the hombres what can DO IT too...

JACK: How about it, Foster?

FOSTER: (AMUSED) No...no, I'm afraid not...

JACK: You refuse to assemble the crew and the passengers in the face of this second death?

FOSTER: (CHUCKLES) Silly, isn't it...But a ship won't run by itself...

JACK: All right, leave Charlie at the wheel...She'll run without the others...

FOSTER: I wish I could accomodate you...Never like to oppose anyone, but Swenson's needed down in the engine room.

REGGIE: Oh, but look here, we're not using the engines...Nothing but sails since we left port.

FOSTER: (SNICKERS) Really, you know, I'm Captain...

JACK: Well, would you mind saying WHY Swensen's needed in the engine room?

FOSTER: Not at all, not at all. Heavy seas ahead..Need the engines presently to keep our course..Swenson's down tuning them up.

DOC: Sounds silly to me.

REGGIE: Quite, bally lot of rot.

FOSTER: (SNICKERS) Does, doesn't it?

JACK: All right, you say you need Swenson in the engine room and Charlie up in the wheelhouse, but is there any reason why Dr. Davids and your precious scientist Parks couldn't be here...And Mrs. Foster...What about her?

FOSTER: (SNICKERS) (IMPLICATION) WOMAN...

DOC: (AGGRAVATED) COURSE she's a woman and a mighty purty woman, but what about her? Why ain't she here?

FOSTER: (SHRUGS, AMUSED) Who knows?

JACK: Did you TELL her we wanted her?

FOSTER: Oh, yes...yes...

JACK: She wouldn't come?

FOSTER: (SNICKERS) Well, she isn't here.

JACK: Why?

FOSTER: (SLY INSINUATION) Women...You know women...

JACK: Now look here, Captain Foster, there's been two deaths aboard the Blue Phantom...perhaps two murders...

FOSTER: (AGREEMENT) Murder...Yes, undoubtedly murder...

JACK: And yet you go around smirking and smiling and rubbing your hands as though the whole thing greatly amused you.

FOSTER: (AMUSED) Amused...Is that the way it's appeared to you?

JACK: Exactly the way it's appeared to me...And if that's any way for the captain of a ship to act I'LL put in with you.

FOSTER: (THOUGHTFUL) Amused...So THAT'S the way I've appeared... Amused...

DOC: Well, what the heck...AIN'T you amused...

FOSTER: (SNICKERS) Yes, I suppose I AM...in a way...

REGGIE: But see here...What's there to be amused about...If it IS murder and it continues, it won't be long before there won't be a bally ONE of us left.

FOSTER: (AMUSED) Doesn't that strike you as amusing?

DOC: Captain Foster, I swear to my grandma, you're nuttier'n a fruitcake...

JACK: (GRIMLY) Captain Foster...

FOSTER: Yes?

JACK: If you're so terribly amused, why is your hand trembling like that?

FOSTER: (SUDDEN PETTISH ANGER) Trembling...Whose hand's trembling?

JACK: Yours is...You're scared within an inch of your life...

FOSTER: That's not true...That's not true...I've never been frightened in my life.

JACK: Here, have a glass of water...

FOSTER: (BREATHING HARD FROM EMOTION) Yes...yes, thank you...

SOUND: (OF GLASS FALLING TO FLOOR AND BREAKING)

JACK: You see...you're trembling so you can't hold a glass of water in your hand....Fear!

FOSTER: No...no...NOT FEAR...

JACK: I've got eyes in my head.

FOSTER: (EAGER, CRINGING) But I can explain...A touch of ague... malaria...tropical fever...It often comes on me...

REGGIE: (CONCERN) I say, is that true?

FOSTER: (EAGERLY) Certainly...Certainly...YOU believe me, don't you?

I LOVE A MYSTERY
JUNE 7, 1950

-5- STORY NO. X - EPISODE NO. 4

DOC: Well, what the heck...AIN'T you amused...

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FOSTER: (EAGERLY) Certainly...Certainly...YOU believe me, don't you?

I LOVE A MYSTERY
JUNE 7, 1950

-O- STORY NO. 1 - EPISODE NO. 4

JACK: (SLOWLY) Well, of course, that makes a difference...

FOSTER: (EAGERLY) Yes, of course...Of course it does, doesn't it.

JACK: You still haven't explained why Parks and Dr. Davids aren't here...

FOSTER: (SNICKERS) They're performing an autopsy on Pete...

DOC: Well, what's so funny about that?

FOSTER: (AMUSED) Ironical...Irony on every side...This whole trip's one long travesty...

JACK: Would you like to explain that?

FOSTER: Would I -- No...No, I would NOT...

JACK: Well, would you mind explaining the undercurrent of trouble which exists between you and Parks and Dr. Davids?

FOSTER: Trouble...Trouble?

JACK: And why you made such a point of Dr. Parks being especially interested in the steward's death?

FOSTER: (SNICKERS) Did I?...Did I do that?

JACK: You're not being very informative...

FOSTER: (SNICKERS) Captain's secrets...That's it...Captain's secrets...

JACK: I suppose it's also the captain's secret why the ship's radio stopped working so suddenly...

FOSTER: (AMUSED) No need for it...Sextant and the stars are all I need.

JACK: There's going to be a LOT of use for it if these strange death's keep occurring...

FOSTER: (CHUCKLES) Isolated...Isolated from the whole world...

DOC: Jack, I don't mind tellin' you the more we talk to this hombre the more I don't like the way things is goin'...

cdd

JACK: As a matter of fact, I'm beginning to get the impression, that Captain Foster doesn't like the way they're going either...

FOSTER: (SHARPLY) Why do you say that?

JACK: Never mind, I just think it...And by the way, there's something we three are interested in personally...We want to know why you hired us to come on this voyage?..

FOSTER: (SNICKERS) Isn't it quite apparent?..

DOC: Hey, you mean you saw all this comin'?

REGGIE: Oh, I SAY!

FOSTER: (QUICKLY) No...No I don't mean anything...

JACK: I think you do...You knew there was going to be trouble and you wanted us to come along to protect you....

FOSTER: (ANGRY) That's not true...I'm NOT afraid...I was never afraid in my life.

JACK: I didn't say you were afraid...I said you needed protection...

FOSTER: I don't...I don't...Don't ever say that again, do you hear me...EVER.

JACK: And you refuse to tell us why you hired us?

FOSTER: (EXCITED) Yes...Yes, that's it...I refuse to tell you...

REGGIE: But look here, that's ridiculous..

DOC: Doggonedest thing I ever heard...Hired to come on a trip and then jes' sit around and twiddle our thumbs...

JACK: I don't think there'll be much thumb twiddling from now on....

I LOVE A MYSTERY
JUNE 7, 1950

- 7A - STORY NO. X - EPISODE NO. 4

DOC: Yeah...You mean we're a-gonna clean out this here ship?

JACK: If you mean physically, no...

DOC: But why not?...If we was to set our mind to it, we could
 whip things into shape in no time...

JACK: I'm open to suggestions...

DOC: Well, looky, we need somebody to guide the ship, so we lock Charley up in the wheel house...Maybe we'll need the engines so we lock Swensen down in the engine room...Then all we need to do is lock Captain Foster here and his purty little old wife in THEIR cabins and Dr. Davids and this scientist hombres in THEIR cabins, and there we are...

FOSTER: (SNICKERS) Mutiny, young man...Mutiny...

DOC: Mutiny, my eye...What if it WAS mutiny - we'd sure put a stop to folks a-dyin' right and left in a hurry...

JACK: That's all right as far as it goes, Doc, but can you bring this craft safely back into port?

DOC: Huh?... 'Course not, I ain't no sailor...

JACK: How about you, Reggie?

REGGIE: No, I'm afraid not, Jack...

JACK: Well, neither can I...Besides as Captain Foster says that's mutiny and mutiny is a pretty serious offense...

REGGIE: But as to that, Jack, if we could prove that Captain Foster isn't capable of being master--I mean to say---

FOSTER: (CHUCKLES) Go right ahead, boys, talk it over...

JACK: That's just it, Reggie, we can't prove any such thing... No matter what we think of his personality, and his manner of reacting to what's happened, we're still faced with the fact that he has a Captain's license and has done absolutely nothing we can put our fingers on, which proves he isn't thoroughly able to handle his ship or the personnel aboard.

DOC: Accordin' to what you're a-sayin' then all we kin do is sit around and watch one person after another die and LIKE it....

JACK: No, we can use every bit of our wits in finding out WHY they're dying and who, if anyone, is responsible.

FOSTER: (CHUCKLES) Oh someone's responsible all right...(VOICE DROPS TO WHISPER) And I'll tell you a little secret... Two murders! But that's only the beginning...there'll be more...There'll be more! (CHUCKLES)

REGGIE: (SOFTLY) Jove!

DOC: Jack, I ain't kiddin'...We're a-standing right here LOOKIN' at the killer fer MY money.

JACK: On the other hand, in spite of everything, Captain Foster says, there's not one scrap of proof of murder.

DOC: Well, two men are sure 'nuff DEAD!

JACK: Yes, the Steward dead of snake venom...We don't know WHAT killed Pete...

REGGIE: But the way Parks and Dr. Davids have been in the medical ward for more than an hour...Shouldn't they be finished with the autopsy by now?

JACK: Should be...It didn't take them this long on the Steward... Doc!

DOC: Yeah!

JACK: Will you go to the sick-bay and---(GUARDED) Hold it...

DOC: (GUARDED) What's wrong, Jack?

JACK: There's someone outside the door...Wait here, I'm going to slip over and open it...

REGGIE: (PROTESTS) I say, Jack---

JACK: (LEAVING MIKE) Stay where you are....

 (PAUSE)

SOUND: (DOOR BEING JERKED OPEN) (OCEAN WAVES)

SWENSEN: Heey!

JACK: Well?

SWENSEN: Look, Mister, that was a dirty trick, opening the door
without giving a feller warning.

JACK: You're Swensen, the engineer?

SWENSEN: That's right, Mister.

JACK: Step inside...

SWENSEN: What I want to step inside for?

JACK: STEP INSIDE...

SWENSEN: (SHRUGS) Well, if that's how you feel about it...

JACK: All right...

SOUND: (DOOR CLOSES...WAVES OUT)

JACK: Now come over here...

 (SLIGHT PAUSE)

SWENSEN: (COMING TO MIKE) Good morning, Captain Foster, Sir!

FOSTER: (CHUCKLES) Caught you, didn't they, Swensen?

SWENSEN: They sure enough DID and a dirty trick it was, too...

JACK: What were you doing outside that door?

SWENSEN: My goodness, can't a feller even go by a door?

JACK: What were you doing outside that door?

SWENSEN: I heard you the first time...

JACK: Well, then answer....

SWENSEN: (SHRUGS) Capter Foster is my boss...

JACK: What about it, Foster, does he answer?

FOSTER: (CHUCKLES) That's right, Swensen...Tell him what you were doing outside the door...

SWENSEN: Vell to tell you the truth, I vas scratching my back agin the corner of the door....

REGGIE: (CHUCKLES)

DOC: Scratchin' your BACK?

SWENSEN: Sure vas...Ain't you never itched?

DOC: Sure I've itched...

SWENSEN: (SHRUGS) Vell, there you ARE...Ven you itch you SCRATCH.

JACK: Swensen, you were outside that door listening to the conversation in here...

SWENSEN: (HESITATES) Vell...YES, between itches and scratches...

REGGIE: (CHUCKLES)

JACK: You know Pete's dead...

SWENSEN: And by jiminy I never felt so bad about anything.

JACK: Do you know what killed him?

SWENSEN: No, but I vish I did...

JACK: Why?

SWENSEN: Vell, if I knew what he did to get killed, I wouldn't do it, that's why.

FOSTER: (SNICKERS) Very reasonable, Swensen..Very reasonable..

JACK: Look, I think you might tell us something...

SWENSEN: Goodness, me?

JACK: Yes YOU...Tell us what Pete did this morning before he died?

SWENSEN: Vell, he was to go topside to take the helm at eight bells to relieve Charley...

JACK: That would be eight o'clock, wouldn't it?..But he died at seven-fifteen...What time did he leave the fo'c'sle?

SWENSEN: Vell, maybe fifteen minutes...Maybe twenty minutes before you found him dead...

JACK: In other words the thing that caused his death happened in the fifteen to twenty minutes after he left the fo'c'sle... Do you know what he did or intended to do during that time?

SWENSEN: He said he vas gonna sluice himself down....

JACK: Take a bath?...Well, he never did...the condition of his hair and body prove that....Doc...

DOC: Yeah?

JACK: Go find out what's holding up the report on that autopsy...

DOC: (LEAVING MIKE) You betcha my life...

SOUND: (SLIGHT PAUSE...DOOR OPENS...SOUND OF WAVES...DOOR CLOSES...WAVES OUT)

JACK: Captain Foster, have you any idea what Pete was doing in those...say twenty minutes?

FOSTER: (CHUCKLES) You might ask Dr. Davids...

JACK: Ask Davids?...Why?...What does he know?

FOSTER: (SNICKERS) Ask him why Pete came staggering out of the sick bay just before he dropped dead in front of your cabin door.

REGGIE: What's THAT?

JACK: Foster are you saying that you saw Pete coming out of the medical ward just before he died, and you never mentioned it until now?

I LOVE A MYSTERY
JUNE 7, 1950

- 12A - STORY NO. X - EPISODE NO. 4

FOSTER: (AMUSED) I saw him all right...Staggering and weaving
like a drunken sailor...

REGGIE: But I say the man must have been dying on his feet at that
moment....

I LOVE A MYSTERY
JUNE 7, 1950

- 13 - STORY NO. X - EPISODE NO. 4

FOSTER: (SNICKERS) Ask Dr. Davids...

JACK: (SLOWLY) So Pete came out of the medical ward and died
almost instantly...

FOSTER: (SNICKERS) Ironical, isn't it?...And now he's back in
there for an autopsy...

JACK: Foster if what you're saying is true---

SOUND: (DOOR OPENS WITH BANG...SOUND OF WAVES)

DOC: (COMING TO MIKE) (BREATHLESS) Jack...Jack, come a
runnin'...

REGGIE: Doc, what is it?

DOC: (BREATHLESS) Both of them there doctors is layin' on
the floor in yonder, sleepin' like babes...

JACK: Parks and Davids unconscious...

DOC: Yeah, but worse than THAT...

JACK: Worse?

DOC: Both of them dead men is gone!

REGGIE: Dead men GONE...

DOC: Vanished...Flesh and BONE!

I LOVE A MYSTERY
JUNE 7, 1950

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STORY NO. X - EPISODE NO. 4

(MUSIC:.....ORGAN - "Valse Triste")

SOUND: (SIREN)

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